

MICHAEL ROSENBERG, *oboe*

*assisted by*

MARY NORRIS, *piano*

*with*

*Evanne Browne, soprano*

*Leslie-Svilokos-Nagin, cello*

*Monday, April 17, 1978*

*8:30 p.m.*

*Hamman Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

Samuel Jones, Dean



## PROGRAM

Aria "Gott versorget alles Leben" from Cantata No. 187  
(Es wartet alles auf dich)

Johann Sebastian Bach  
(1685-1750)

Recitative and Aria "Gerechter Gott, ach, rechnest die"  
from Cantata No. 89 (Was soll ich aus dir machen, Ephraim)

Johann Sebastian Bach

Three Romances for oboe and piano, Op. 94

Robert Schumann  
(1810-1856)

Nicht schnell

Einfach, innig; Etues lebhafter

Nicht Schnell

## Intermission

Après un Rêve  
Chanson d'Amour

Gabriel Fauré  
(1845-1924)

Sonata for oboe and piano, Op. 166

Camille Saint-Saëns  
(1835-1921)

Andantino

Ad libitum; Allegretto; Ad libitum

Molto Allegro

## Program Notes

Aria No. 4 - "Gerechter Gott, ach, rechnest du"  
from Cantata No. 89 Was soll ich aus dir machen, Ephraim

J. S. Bach

Aria No. 5 - "Gott versorget alles Leben"  
from Cantata No. 187 Es wartet alles auf dich

These cantatas of Johann Sebastian Bach are taken from the approximately two hundred ninety-five sacred cantatas which he composed in five complete series for the Sundays and holy days of the church year. Of these, about two hundred two, some doubtful as to their origin, have survived. This series of cantatas was composed during Bach's tenure as Cantor of the Leipzig Thomasschule from 1723 to 1750.

Cantata No. 89 for the twenty-second Sunday after Trinity dates from around 1732. The original scoring is for soprano, alto and bass soli, chorus, two oboes, horn, strings, and continuo. The librettist is not known but the opening text of the cantata is taken from the Hosea xi, 8. The fourth aria consists of recitative followed by a da capo aria, which is characterized by ascending scale passages in the oboe which are imitated by the piano in the



## Program Notes (Continued)

middle section. The vocal line consists of rising arpeggios contrasted with descending scales.

Bach's G Minor Mass, 5.235 parodies the opening chorus and arias three, four, and five of Cantata No. 187. This cantata was written for the seventh Sunday after Trinity and is scored for the same ensemble as No. 89 without the horn. Psalm 104 provides the text for the opening of the work and the librettist is unknown. The style of Aria No. 5 is like that of a French Overture with its slow, duple-meter opening section characterized by dotted rhythms, contrasted with the fast, triple-meter section which is imitative. The stately opening returns at the end of the aria. The oboe and vocal lines are heavily embellished in the slow sections.

### Three Romances for Oboe and Piano, Op. 94

Robert Schumann

The Romances, composed in December of 1849, also exist in versions for violin and for flute. They are simple and lyrical, reminiscent of Schumann's well-known *Kinderszenen*. The first piece begins rather gravely in A minor and grows into a dynamically more forceful C major section. A modified return of the opening material closes the piece. The second piece begins and ends with a lullaby-like melody in A major which is contrasted with a rhythmically more complex middle section in F-sharp minor. The third piece finds the oboe line doubled by the piano much of the time. The middle section begins with a piano solo in F major and displays a prominent triplet rhythm in both instruments. The piece ends with an exact restatement of the A minor opening section followed by a coda which closes the work in the key of A major.

### Two Songs

Gabriel Fauré

*Après un Rêve*

*Chanson d'Amour*

Long, supple phrases are unfolded with discretion and restraint in "Après un Rêve" (After a Dream) by Fauré. The song was composed around 1865 and was dedicated to Madame Marguerite Baugnies. The text, by Romaine Bussine, describes the pleasing illusions of a beloved person which are experienced in a vision, and the sad realization that they are gone when the dreamer awakens. Constant two-against-three rhythms between the solo instrument and the piano add to the static nature of the accompaniment and to the fanciful, continuous nature of the song.

In contrast, shorter lines of Armand Silvestre's poetry which describe individual physical features of one's beloved are set to music in "Chanson d'Amour" (Song of Love). The song, dedicated to Jane Huré, was composed around 1883, the year in which Fauré married Marie Fremiet. It is a modified strophic form in three verses, with the tonality departing radically from tonic in each verse except the last. The piano accompaniment, with its long phrases, ties together the shorter exclamations in the solo line.

### Sonata in D Major for Oboe and Piano, Op. 166

Camille Saint-Saëns

This work, along with the clarinet sonata, Op. 167, and the bassoon sonata, Op. 168, are the last pieces composed by Saint-Saëns before his death in 1921. The oboe sonata was dedicated to Monsieur Louis Bas, principal oboist of the Société des Concerts du Conservatoire et de l'Opéra.



## NOTES (Continued)

The first movement opens with a rather pastoral expository section, followed by a faster, rhapsodic section in E-flat major. The return of the opening material closes the movement. The second movement begins with an oboe cadenza accompanied by arpeggiated chords in the piano, shifting to an allegretto section which employs Sicilian rhythm and 9/8 meter. The cadenza returns at the end of the movement. The finale, which begins in D minor, contains several cellular ideas: repeated-note, triplet, and scalar ideas. These ideas recur constantly throughout the rondo-like movement. Textures are often thickened by the juxtaposition of sixteenth notes in the oboe against triplets in the piano. The final section shifts to D major for a triumphant closing.

Program notes by Anne Walters. (Ms. Walters is a student in The Shepherd School of Music.)

MICHAEL ROSENBERG, Artist Teacher of Oboe at The Shepherd School of Music, was most recently Principal Oboist with the Oregon Symphony Orchestra. He has performed also as Principal Oboist with the Civic Orchestra of Chicago as well as the Toronto Symphony Orchestra. He received his Bachelor of Music degree from Northwestern University and has taught at Portland State University as well as privately. Mr. Rosenberg has been a participating artist at the Marlboro Music Festival for several years and has recorded for the Marlboro Recording Society.

Winner of a national competition at the age of fifteen, MARY NORRIS graduated from the Curtis Institute of Music where she was a student of David Saperton. She won instantaneous acclaim from Conductor Pierre Monteaux – not to mention audience and critics – at her debut as soloist with the Philadelphia Orchestra, and since that time, she has toured widely as soloist both here and abroad. A favorite of the Saint Louis Symphony, she was singled out for special praise when she appeared with the orchestra during its television debut. She has performed with many major orchestras and is known nation-wide through her annual concert tours as a soloist with chamber orchestras and recitalist with her husband, flutist Albert Tipton. Ms. Norris is one of the distinguished performers at the Aspen Music Festival and is a member of the faculty there. She has recorded for Westminster Records. Presently she is Artist Teacher of Piano at The Shepherd School of Music.

EVANNE BROWNE, soprano, and LESLIE SVILOKOS-NAGIN, cello, are students in The Shepherd School of Music. Ms. Browne is a student of Frances Bible, and Ms. Svilkos is a student of Shirley Trepel.

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